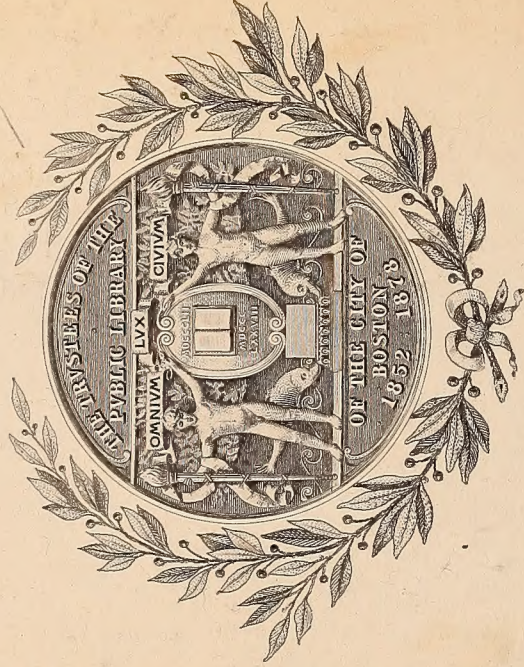




Alonso I



Nº 8049.155



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Feb. 16, 1898

M.

ADVERTISEMENT.

It is necessary to apprise the Public, that in this work, for the sake of Conciseness, the following Abbreviations are made use of, in the titles of the several tunes.

S.M. Short Metre, or Measure, wherein the verses consist of 4 lines, the 1.st 2.^d & 4.th containing 6 Syllables, and the 3.^d 8.

C.M. Common Metre, consists of lines containing 8 & 6 Syllables each, alternately.

L.M. Long Metre, is all in lines of 8 Syllables.

7.^s The measure of 7 Syllables in a line. 8 & 7, lines of 8 & 7 Syllables alternately. 6, 8.^s Six lines of 8 syllables, which make the Verse half as long again as the Long Metre, such is Addison's 23.^d Psalm.

P.M. Particular, proper, or peculiar Metres, such as those of the 50.th 113.th & 148.th Psalms, with several others which come under neither of the above Classes.

D signifies double i.e. that the tune takes 2 Verses without being repeated.

8.^s differ from long Metre, not in the number, but quality of the Syllables, those of the long Metre being one short and one long Syllable, but these 2 short to one long.

Please to observe that all the tunes of the same Metre are ranged together, and the Metres succeed each other in the following order—The short Metres from P.1 to 12 inclusive. Common M. from 13 to 54. Long M. from 55 to 84. Sevens from 85 to 96, and the Peculiar M. from 97 to the end.

The other abbreviations made use of, refer to the books from which the words affixed to the several Tunes are taken, with the number of the Hymn or Page.

D^r W. stand for — — — D^r Watts

G. W. — — — M^r G. Whitefield

Lady H. — — — Lady Huntingdon

A. T. — — — M^r Aug. Toplady.

Lan. Hy. Collection of Hymns published at Lancaster.

N. Ver. — — — New Version.

Besides the above, the Olney Hymns, M^r Merrick's Psalms, Mess. Evans', Hart's, Hill's, and D^r Gibbons' Hymns are occasionally referred to at length.

N. B. Pa. stands for Page—Ps. for Psalm—Hy. for Hymn—Bk. for Book—

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AYLESBURY, or Wirksworth.

Pf. LXI. D! W.

S. M.

I

When overwhelm'd with grief My heart within me dies, Helpless, and far from all relief, To heav'n I lift mine Eyes.

SOUTHWELL.

Pf. XC. D! W.

S. M.

E. Hooper 1592.

Lord, what a feeble piece Is this our mortal frame? Our Life how poor a trifle 'tis, That scarce deserves the name.

Psalm, of St. Peters.

Pt. XIX. 2^d P^t D^t W.

S.M.

Behold the morning Sun Begins his glorious way; His beams thro' all the nations run, And Life & light convey.

SUTTON.

Pt. XIX. 1st P^t D^t W.

S.M.

Behold the lofty sky Declares its ma-ker God, And all his starry works on high Proclaim his pow'r abroad.

ST SIMONS.

Pc. XXV. 2^d P^t. D^t W.

S.M.

3

Where shall the man be found That fears t'offend his God, That loves the Gospels joy-ful sound, And trembles at the rod?

NEWCASTLE, New York, or. Halifax.

Pc. XLVIII. D^t W.

S.M.

Pymouth in Dixon's Coll.

Great is the Lord our God, And let his praise be great; He makes his churches a-bode, His most delightful Seat.

St. THOMAS's, or Williams's.

Hy. XXXVII. B. 2. G. W.

S. M.

A. Williams.

Soldiers of Christ, a - rise, And put your armour on, Strong in the Strength which God supplies, Thro' his e - ternal Son;

NEW EAGLE STREET.

Hy. CIV. B. 2. D. W.

S. M.

H. Smith.

Raise your triumph - ant Songs To an immortal tune, Let the wide earth, resound the deeds Celestial Grace has done;

MOUNT EPHRIAM CHAPEL.

Pa. 357. Lady H.

S.M.

B. Milgrove.

5

Handwritten musical score for the hymn 'MOUNT EPHRIAM CHAPEL'. It features a three-part setting with Soprano, Alto, and Bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'O patient, spotless Lamb, My heart in patience keep, To bear the Cross for us made, By wounding thee so deep.' The score includes various musical notations such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 below the notes in the bass part.

O patient, spotless Lamb, My heart in patience keep, To bear the Cross for us made, By wounding thee so deep.

PECKHAM.

Hy. XIV. B. 2. D^r W.

S.M.

Is. Smith.

Handwritten musical score for the hymn 'PECKHAM'. It features a three-part setting with Soprano, Alto, and Bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviving Brest, And these rejoicing Eyes.' The score includes various musical notations such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 below the notes in the bass part.

Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviving Brest, And these rejoicing Eyes.

6

My Soul, repeat his praise Whose mercies are so great, Whose anger is so flow to rise, So ready to abate.

Whose anger is so flow to rise, So ready to a - bate.

High as the heav'ns are rais'd
Above the ground we tread,
So far the riches of his grace
Our highest thoughts exceed.

His power subdues our sins,
And his forgiving love,
Far as the East is from the West,
Doth all our guilt remove.

God of eternal love, How fickle are our ways. And yet how oft did Israel prove Thy Constancy of grace.

For. And yet how oft did Israel prove Thy constan-cy of grace.

They saw thy wonders wrought,
And then thy praise they sung;
But soon thy works of power forgot,
And murmur'd with their tongue.

Yet when they mourn'd their faults,
He hearken'd to their groans,
Brought his own Covenant to his thought
And call'd them still his Sons.

Pia.

Awake, and sing - the Song Of Moses, and the Lamb; Wake ev' - ry heart, and ev' - ry tongue, To

For.

praise the Sa - -viour's name. Wake ev' - ry heart, and ev' - ry tongue, To praise the Saviour's name.

For.

Sing of his dying love,
Sing of his rising pow'r,
Sing how he intercedes above
For those whose sins he bore.

Sing 'till we hear Christ say,
"Your sins are all forgiv'n,"
Sing on rejoicing ev'ry day,
'Till we all meet in heav'n.

First system of the musical score. It consists of three staves. The top staff is the melody, the middle staff is the vocal line with lyrics, and the bottom staff is the bass line. The lyrics are: "Come sound his praise abroad, And Hymns of glory sing: Je-hovah is the sov'reign God, The u - - niversal King." The music is in common time and features various musical notations including notes, rests, and bar lines.

Come sound his praise abroad, And Hymns of glory sing: Je-hovah is the sov'reign God, The u - - niversal King.

Second system of the musical score. It consists of three staves. The top staff is the melody, the middle staff is the vocal line with lyrics, and the bottom staff is the bass line. The lyrics are: "Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord." The music is in common time and features various musical notations including notes, rests, and bar lines. The lyrics are repeated twice.

Pia. For. Pia. For. Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

Let ev'ry Creature join To praise th'eternal God; Ye heav'nly hosts, the song begin, And sound his

Pia.

Pia.

6 6 6 6 6 6 6

3 6

For.

name abroad. Ye heav'nly hosts the song begin, And sound his name abroad.

For.

6 6 6 6 6 6

Thou Sun with golden beams,
And Moon with paler rays,
Ye starry lights, ye twinkling flames,
Shine to your Maker's praise.

By all his works above
His honours be exprest;
But saints that taste his saving love
Should sing his praises best.

LEEDHAM.

Hy. XXXIII. B. I. G. W.

S. M. D.

Father, our hearts we lift Up to thy gracious throne, And bless thee for the precious gift, Of thine incarnate Son: The gift unspeak-

This system contains the first two staves of the hymn. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, homophonic style. The lyrics are written below the bottom staff, aligned with the notes.

ble, We thankfully receive, And to the World thy goodness tell! O may we to thee live! O may we to thee live!

This system contains the second two staves of the hymn. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music continues from the first system. The lyrics are written below the bottom staff, aligned with the notes.

My God, my life, my love; To thee, to thee I call; I cannot live if thou remove, For thou art all in all.

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a single system with a repeat sign at the end of the first phrase. Fingering numbers (4, 3, 6, 7, 6, 5, 6, 6, 8, 9, 8, 6, 7, 8, 5, 6, 7, 6, 5, 3) are written below the bottom staff.

Thy shining grace can cheer This dungeon where I dwell; 'Tis Paradise when thou art here If thou depart 'tis Hell, If thou depart 'tis Hell.

This system contains the second two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a single system with a repeat sign at the end of the first phrase. Fingering numbers (7, 7, 6, 5, 3, 3, 6, 5, 6, 5, 3, 6, 4, 5, 3) are written below the bottom staff. The word "g'es" is written below the bottom staff.

WINDSOR.

Pf. CXIX. 11.th p. D^r. W.

C. M.

G. Kirby, 1592

13

O that the Lord would guide my ways To keep his statutes still! O that my God would grant me grace To know & do his will!

St. ANN'S.

Hy. XCIV. B. 2. D^r. W.

C. M.

D^r. Croft.

My God, my Portion, and my Love, My ever-lasting All, I've none but thee in heav'n a - bove, Or on this earthlv ball.

Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am.

Why do we mourn de-parting friends, Or shake at Deaths' alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

ST DAVID'S.

Ps. XXVII. D^r W.

C.M.

T. Ravenscroft MB.

15

The Lord of Glory is my light. And my falvation too: God is my strength, nor will I fear What all my foes can do.

St MARY'S, or Hackney.

Hy. LXXXIII. E. 1. D^r W.

C.M.

D^r Croft.

Not from the dust affliction grows, Nor troubles rise by chance; Yet we are born to cares and woes, A sad in-her-i tance.

Come children learn to fear the Lord, And, that your days belong, Let not a false or spiteful word Be found upon your tongue.

This musical score is for the hymn 'Come children learn to fear the Lord'. It is written for St James's, Psalm XXXIV, D. W. C. M. D. Croft. The score consists of three staves. The first two staves are for the vocal parts, and the third staff is for the basso continuo. The lyrics are: 'Come children learn to fear the Lord, And, that your days belong, Let not a false or spiteful word Be found upon your tongue.' The music is in common time (C. M.) and the key signature is one sharp (F#).

Not all the outward forms on earth, Nor rites that God has giv'n, Nor will of man, nor blood, nor birth, Can raise a soul to heav'n

This musical score is for the hymn 'Not all the outward forms on earth'. It is written for York, Hymn XCV, B. I. D. W. C. M. J. Milton. The score consists of three staves. The first two staves are for the vocal parts, and the third staff is for the basso continuo. The lyrics are: 'Not all the outward forms on earth, Nor rites that God has giv'n, Nor will of man, nor blood, nor birth, Can raise a soul to heav'n'. The music is in common time (C. M.) and the key signature is one sharp (F#).

LONDON.

Ps. XLIV. D^r W

C.M.

D^r Croft.

17

Lord, we have heard thy works of old Thy works of power & grace; When to our ears our Fathers told, The wonders of their days.

BANGOR, or Sheffield.

Hy. XXVIII. B. 2. D^r W.

C.M.

Stoop down my thoughts that use to rise, Converse a while with death; Think how a gasping mortal lies, And pants a-way his breath.

Now to the Lamb that once was slain, Be endless blessings paid; Sal-vation, glo-ry, joy, remain, For--ever on thy head.

Thou hast redeem'd our souls with blood, Hast set the pris'ners free; Hast made us Kings and Priests to God, And we shall reign w. thee.

My soul, how lovely is the place To which thy God resorts, Tis heav'n to see his smiling face, Tho' in his earthly courts.

This musical score is for the hymn 'BEDFORD, or Edmonton.' It is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature has one flat (B-flat), and the time signature is 3/2. The lyrics are: 'My soul, how lovely is the place To which thy God resorts, Tis heav'n to see his smiling face, Tho' in his earthly courts.'

How shall the young secure their hearts And guard their lives from sin Thy word the choicest rules imparts To keep the conscience

This musical score is for the hymn 'BURFORD, Uxbridge, Norwich, or Hexham.' It is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature has one sharp (F-sharp), and the time signature is 3/2. The lyrics are: 'How shall the young secure their hearts And guard their lives from sin Thy word the choicest rules imparts To keep the conscience'.

CROWLE, or Broomsgrove.

Ps. I. D^r W.

C.M.

Blest is the man who shuns the place Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffer's seat.

ROCHESTER, or S^t Michael's.Ps. XLVII. D^r W.

C.M.

O for a shout of sacred joy To God the sovereign King; Let ev'ry land their tongues employ And hymns of triumph sing.

WORKSOP, or St. Neots.

Ps. CXXXIX. 2^d Pt. D^r W.

C.M.

21

When I with pleasing wonder stand, And all my frame survey; Lord, tis thy work, I own thy hand Thous built my humble clay.

STROUDWATER.

Ps. CXLV. 2^d Pt. D^r W.

C.M.

Sweet is the memory of thy grace, My God, my heavenly King, I praise to age thy righteousness, In founts of glory sing.

BATH CROCUS.

Hy. XXXIV. B. 2. D^r. W.

C. M.

Come ho - ly Spirit, heavenly Dove, With all thy quickning pow'r, Kindle a flame of sacred lov', In these cold hearts of ours.

BRAINTREE.

Hy. XCI. B. 2. D^r. W.

C. M.

On the delights, the heavenly joys, the glories of - the place, Where Je - sus sheds the brightest beams of his - o'erflowing grace!

WESTON FAVEL, or Cornish.

By LXXII. W. C. C.

Pia.

Come let us join our chearful songs, With Angels round the throne, Ten thousand thousand are their tongues, But

Pia.

For.

all their joys are one, Ten thousand thousand are their tongues, But all, But all their joys are one.

For.

Rejoice, ye righteous, in the Lord, This work belongs to you, Sing of his name, his ways, his word, How holy, just, and true!

IRISH, Dublin, or Conders.

Pf. V. D! W.

C.M.

Lord, in the morning thou shalt hear My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

ST. GEORGE'S.

Hy. XX. B. 1. D! W.

C. M.

25

Awake my heart, arise my tongue Prepare a tuneful voice, In God, the life of all my joys, Aloud will I rejoice. Aloud will I rejoice.

This musical score is for the hymn 'St. George's'. It is written for three parts: Soprano, Alto, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The melody is simple and hymn-like, with a repeat sign at the end. The lyrics are printed below the notes.

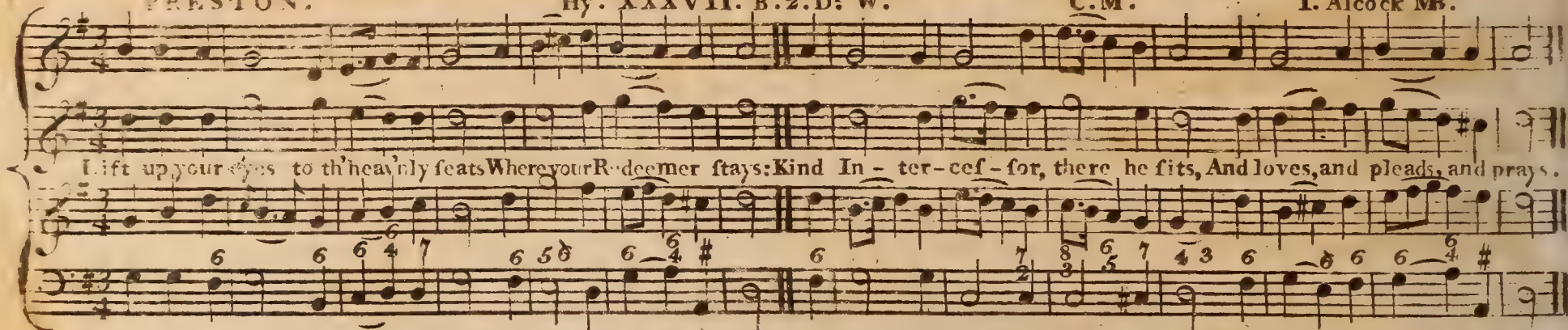
SHELDON, Witton's, or New York.

Hy. XXXVIII. B. 2. D! W.

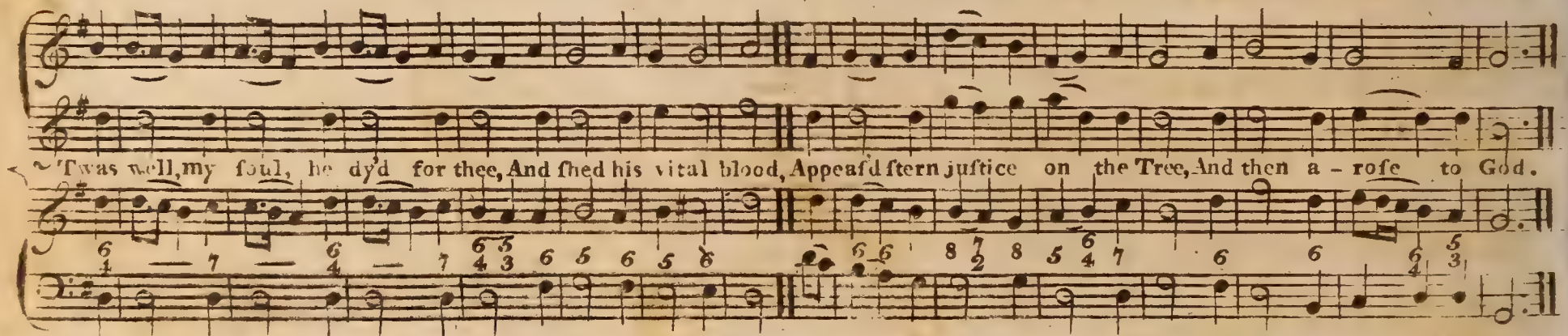
C. M.

Happy the heart where graces reign, Where love inspires the breast: Love is the brightest of the train, And strengthens all the rest.

This musical score is for the hymn 'Sheldon, Witton's, or New York'. It is written for three parts: Soprano, Alto, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The melody is more complex than the first hymn, with a repeat sign at the end. The lyrics are printed below the notes.



Lift up your eyes to th'heav'nly seats Where your R-deemer stays: Kind In - ter - ces - for, there he sits, And loves, and pleads, and prays.



'Twas well, my soul, he dy'd for thee, And shed his vital blood, Appeard stern justice on the Tree, And then a - rose to God.

WAYBRIDGE.

Pa. 136. A. T.

C. M.

M. Madan.

27

Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousands thro' the sky, By thousands thro' the sky

6 7 9 8 7 6 5 4 3 8 7 6 5 4 3 6 6 7 8 7 6 6 5 4 3

HUDDERSFIELD.

Hy. LXVII. B. 2. D. W.

C. M.

M. Madan.

Great God how infi-nite art thou! What worthless worms are we! Let the whole race of creatures bow, And pay their praise to thee. And pay their praise to thee.

6 5 6 6 6 6 5 4 3 6 7 6 5 4 3 6 6 5 4 3 6 5 4 3 2 6 4 3 2

My drowly powrs, why sleepe ye so? Awake, my fluggish sou! Nothing has half thy work to do, Yet nothings half so dull. Yet nothings half so dull.

ABRIDGE.

Ps. XLVII. Ver 4. D^r W.

C. M.

H. Smith.

Rehearse his praise with awe profound, Let knowledge lead the song, Nor mock him with a solemn sound Upon a thoughtless tongue.

When I can read my title clear To man - - - fions in the skies, I bid farewell to ev'ry fear,

And wipe my weeping eyes. And wipe my weeping eyes.

And wipe - - - my weep - ing eyes. And

And wipe my weeping eyes.

Let cares like a wild deluge come,
And storms of sorrow fall,
May I but safely reach my home,
My God, my heav'n, my all;

There shall I bathe my weary soul
In seas of heavenly rest,
And not a Wave of trouble roll
Across my peaceful breast

Now shall my inward joys arise, And burst into a song; Almighty love inspires my heart, And plea - - sures tune my tongue.

IVY.

Urania. B. Coll.

Ho - san - na with a chearful sound, To God's upholding hand; Ten thousand snares attend us round, And yet se - cure we stand.

MORNING HYMN, Richmond, or Wantley.

Hy. XLVIII. B. 2. D! W.

C. M.

H. Smith.

31

How vain are all things here be- low. How false and yet how fair. Each pleasure has its poison too; And ev'-ry sweet a snare.

The musical score is written for four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is primarily in the upper staves, with the lower staves providing harmonic support. There are various musical notations including eighth and sixteenth notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 below the notes. The lyrics are written below the second and third staves.

GAINSBOROUGH, or St. Martin's.

Pf. XXXIV. (at pause) D! W.

C. M.

O Sinners, come and taste his love, Come, learn his pleasant ways, And let your own experience prove The sweetness of his grace.

The musical score is written for four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is primarily in the upper staves, with the lower staves providing harmonic support. There are various musical notations including eighth and sixteenth notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 below the notes. The lyrics are written below the second and third staves.

BEXLEY, or Colchester.

Hy. LVIII. B. 2. D^r W.

C. M.

Time what an empty vapour 'tis. And days, how swift they are. Swift as an Indian Arrow flies, Or like a shooting Star.

BRIGHTHELMSTONE CHARLE.

Hy. LXVIII. B. 2. D^r W.

C. M.

B. Milgrove.

Father, I long, I faint to see The place of thine abode: I'd leave thy earthly courts & flee Up to thy seat, my God

Blest be the dear u - ni - ting love, That will not let us part; Our bodies may far off remove, We still are

Pia.

End here

For.

joind in heart. Our bodies may far off remove, We still are joind in heart.

For.

Joind in one spirit to our head,
Where he appoints we go,
And still in Jesus footsteps tread,
And do his work below.

O let us ever walk in him,
And nothing know beside,
Nothing desire, nothing esteem,
But Jesus crucify'd.

Joy to the world; the Lord is come; Let earth receive her King: Let ev'ry heart prepare him room, And heav'n and nature sing.

Joy to the earth, the Saviour reigns; Let men their Songs employ; While Fields & floods, Rocks hills & plains Repeat the sounding joy

Pia. Rep: F.

Pia. 6 8 7 6 8 7 4 3 8 7 7 6 6 6 6 4 Rep: F.

GREEN-WALK CHAPLE.

Hy. LIX. B.3. Old Hy.

C.M.

35

Let worldly minds the world pursue, It has no charms for me; Once I admir'd its trifles too,

6 4 2 6 6 7 8 5 7 8

But grace has set me free. Hal-lelujah, Hal-lelujah, Halle-lujah, Amen. It's pleasures now no longer please, No more content affords, Far from my heart be joys like Now I have seen the Lord. Creatures no more divide my I bid them all depart; His name, his love, & gracious will, Have fix'd my roving heart.

8 7 6 5 6 6 7 4 6 6 5 3

Sing to the Lord Je-hovah's name And in his strength rejoice; When his Salvation is our theme, Ex-alt-ed

be our voice. With thanks approach his aw-ful sight, And psalms of honour sing; The Lord's a God of boundless

might, The whole cre-a-tions King. Hal-le-lu-jah, Hal-le-lu-jah, Halle-lu-jah, Hal-le-lu-jah,

Pia. *For.*

87 6 5 3 6 7 6 6 #

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Halle-lu-jah.

Pia. *For.*

6 7 6 6 7

Earth with its caverns dark & deep
Lies in his spacious hand;
He fixt the Seas what bounds to keep,
And where the hills must stand,
Come, and with humble souls adore,
Come, kneel before his face;
O may the creatures of his power
Be children of his grace.

I'll bless the Lord from day to day; How good are all his ways. Ye humble souls that use to pray, Come, help my lips to praise

Pia. For. Pia. For.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

Pia. For. Pia. For.

MELCHISEDEC.

Hy. V. B. 2. G. W.

C. M. D.

39

Thou dear Redeemer, dying Lamb, We love to hear of thee; No music like thy charming name Neer half so

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal staves. The piano part includes fingerings such as 6, 6-6, 6, 6-6, 6, 6, 3-9, 8, 6, 6, 5, 3, 7, 4, 2, 6.

sweet can be. O may we e - ver hear thy voice, In mercy to us speak, And in our Priest will we rejoice, Thou great Melchisedec.

The second system of the musical score continues the piece. It also consists of four staves with the same key and time signatures. The lyrics continue below the vocal staves. The piano part includes various fingerings and accidentals, such as 6, 6, 4, 7, 5, 6, 4, 7, 6, 5, #, 6, 7, 5, 6, 6, 7, 4, 3, 8, 7, 4, 2, 6, 6, 6, 6, 6, 5, 6, 6, 4, 3.

Rep.^t Pia.

Sal-vation O, the joyful sound; 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

Rep.^t Pia.

For. Pia. For.

Gloria honour praise & power, be unto the Lamb for ever, Jesus Christ is our Redeemer, Hallelujah, Hallelujah, Hallelujah praise the Lord.

For. Pia. For.

Lord, when together here we meet, And taste thy heav'nly grace; Thy smiles are so di-vine-ly sweet, We're

6 4 3 6 4 7 6 6 6 6 6 6 6 6 5 5

loth to leave the place. Thy smiles are so di-vine-ly sweet, We're loth to leave the place.

3 3 3 6 6 6 5 6 6 6 6 3 3

But, Lord, tho' we must part a-^{while},
 Upon the sacred road;
 Yet let thy face upon us smile,
 And keep us close to God.

This, only this we humbly crave,
 While earth is our abode;
 That we with Christ ^{may have} & saints
 Communion on the road.

In Judah God of old was known; His name in Israel great; In Salem stood his holy throne, And Zi-on was his seat.

ST. JOHN's, or New Cambridge.

Hy. VII. B. 2. D! W.

C.M.

Dread sov'reign, let my evening song Like ho-ly incense rise: Assist the off'rings of my tongue To reach the lofty sky.

WANTAGE or St Bennet's.

Ps. LXXVII. 2^d Pt. Dr W.

C.M.

43

How awful is thy chastning rod? May thy own children say The great, the wise, the dreadful God. How holy is his way.

This musical score is for the hymn 'Wantage or St Bennet's'. It is written for a three-part setting (Soprano, Alto, and Bass) in 3/2 time, with a key signature of one flat (B-flat). The melody is simple and hymn-like, with the lyrics printed below the notes. The score includes a repeat sign at the end of the first line.

CHELSEA or Oldford.

Hy. CXXV. B. 1. Dr W.

C.M.

With joy we meditate the grace Of our High Priest a - bove; His heart is made of tendernefs, His bowels melt with lov

This musical score is for the hymn 'Chelsea or Oldford'. It is written for a three-part setting (Soprano, Alto, and Bass) in common time (C), with a key signature of one flat (B-flat). The melody is more complex than the first hymn, featuring some grace notes and a more varied rhythmic pattern. The lyrics are printed below the notes, and the score includes a repeat sign at the end of the first line.

Elfenborough or Alldridge C. M.

With earnest longings of the mind, My God, to thee I look; So pants the hunted Hart to find So

pants the hunted Hart to find And taste the cooling brook, And taste the cooling brook.

When shall I see thy courts of grace
And meet my God again?
So long an absence from thy face
My heart endures with pain.
Hope in the Lord, whose mighty hand
Can all thy woes remove;
For I shall yet before him stand
And sing restoring love.

The musical score is written on ten staves, organized into two systems of five staves each. The first system contains the first two lines of the lyrics. The second system contains the next two lines of the lyrics. The third system contains the final line of the lyrics. The music is written in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written in a cursive hand, and the music is written in a standard musical notation. The score includes various musical symbols such as notes, rests, and accidentals. The lyrics are written in a cursive hand, and the music is written in a standard musical notation. The score includes various musical symbols such as notes, rests, and accidentals.

ARINGTON, or Heighington.

Hy. XV. B. 3. Olney Hy.

C. M.

D! Heighington. 4. 5

God moves in a mys- - - terious way, His wonders to perform; He plants his footsteps in the Sea, And

8 7 7 6 6 6 6 5 4 3 6 5 6 7 6 5

rides up - on the storm He plants his footsteps in the Sea, And rides up - on the storm.

6 8 7 7 6 5 6 5 4 3 6 6 6 5 6 5

Ye fearful saints fresh courage take
The clouds you so much dread
Are big with mercy, & shall break
In blessings on your head.

Judge not the Lord by feeble sense
But trust him for his grace;
Behind a frowning providence,
He hides a smiling face.

How sad our state by nature is. Our sin how deep it stains. And Sa-tan binds our captive minds Fast in his slavish chain

But there's a voice of sov'reign grace Sounds from the sacred word; Ho! ye despairing Sinners, come, And trust upon the Lord.

Pia. Rept For.

Pia. Rept F

DAVENTRY.

Olney Hy. XXIX. B. 3.

C.M.D.

47

O Lord, my best desire fulfill And help me to re-sign, Life, health, & comfort to thy will, And make thy pleasure mine.

Why should I shrink at thy command, Whose love forbids my fears? Or tremble at the gracious hand That wipes away my tears.

There is a land of pure delight, Where Saints immortal reign: Infinite day excludes the night, And pleasures banish pain.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The middle staff is an alto clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The music is written in a simple, homophonic style with mostly quarter and half notes. The lyrics are written below the middle staff.

There everlasting spring abides, And never with'ring flow'rs: Death, like a narrow sea, divides This heav'n-ly land from ours.

The second system of the musical score also consists of three staves, with the same clefs and key signature as the first system. The music continues with similar notation. The lyrics are written below the middle staff.

Hence from my foul, sad thoughts, begone, And leave me to my joys; My tongue shall triumph, My tongue shall

Pia.

triumph, My tongue shall triumph in my God, And make a joyful noise.

For.

Darkness & doubts had veild my mind,
And drown'd my head in tears,
Till sov'reign grace with shining rays
Dispell'd my gloomy fears.

O, what immortal joys I felt,
And raptures all divine,
When Jesus told me, I was his,
And my Beloved, mine.

FUNERAL HYMN.

Hy. LXIII. B. 2. D! W.

C. M.

H. Smith.

Hark from the tombs a doleful sound, My ears attend the cry; Ye living men come view the ground Where you must shortly lie.

KNIBB's.

Olney Hy.^{ns} Pa. 4.

C. M.

O for a closer walk with God, A calm and heavenly frame; A light to shine up-on the road that leads me to the Land.

Blest are the souls that hear and know The gospels joyful sound, The gospels joyful sound; Peace shall at-tend the

path they go, And light their steps furround Peace shall attend the path they go, And light their steps furround, And light their steps furround

I know that my Re-deemer lives, And ever prays for me: Sal-va-tion to his saints he gives,

Pia. And life - - - and li - - ber - ty. And life and li - ber - ty. For.

He will perform the work begun;
Jesus, the sinner's friend,
Jesus, the lover of his own,
Will love me to the end.

Lord, I believe, and rest secure
In confidence divine;
Thy promise shines for ever sure,
And all thou art is mine.

See, gracious God, before thy throne Thy mourning people bend. 'Tis on thy sov'reign grace, a-lone, Our

The first system of the musical score consists of three staves. The top staff is a treble clef with a common time signature (C). The middle staff is a treble clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in G major, indicated by one sharp (F#). The lyrics are written below the middle staff.

humble hopes de-pend, Our hum-ble hopes de-pend.

The second system of the musical score consists of three staves. The top staff is a treble clef with a common time signature (C). The middle staff is a treble clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in G major, indicated by one sharp (F#). The lyrics are written below the middle staff.

Tremendous judgments from thy face
 Thy dreadfull pow'r display:
 Yet mercy spares this guilty land,
 And still we live to pray.

O turn thou us, almighty Lord,
 By thy resistless grace.
 Then shall our hearts receive thy love,
 And humbly seek thy face.

First system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written between the staves.

I'm not ashamed to own my Lord, Or to defend his cause, Maintain the honour of his word, The glory of his Cross. Je-

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written between the staves.

sus, my God. I know his name, His name is all my trust, Nor will he put my soul to shame, Nor let my hope be lost. Nor let my hope be lost.

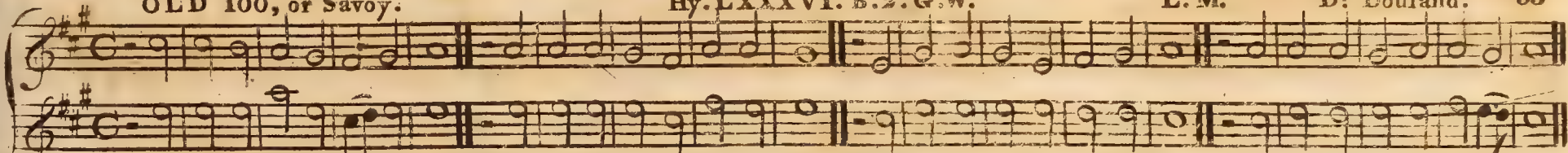
OLD 100, or Savoy.

Hy. LXXXVI. B. 2. G. W.

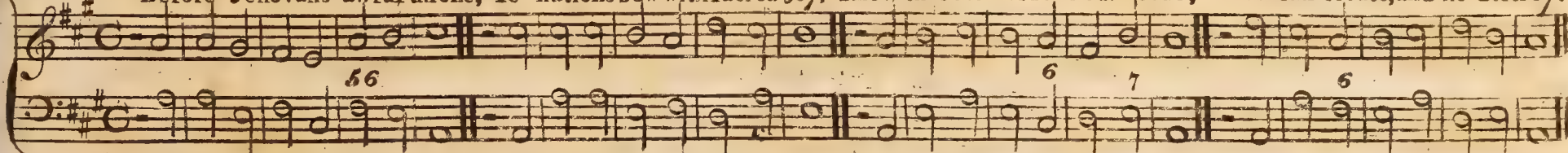
L. M.

D^r. Douland.

55



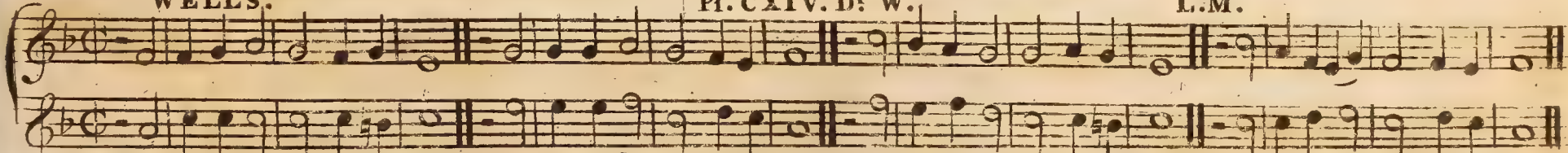
Before Jehovah's awful throne, Ye nations bow with sacred joy, Know that the Lord is God alone, He can create, and he destroy.



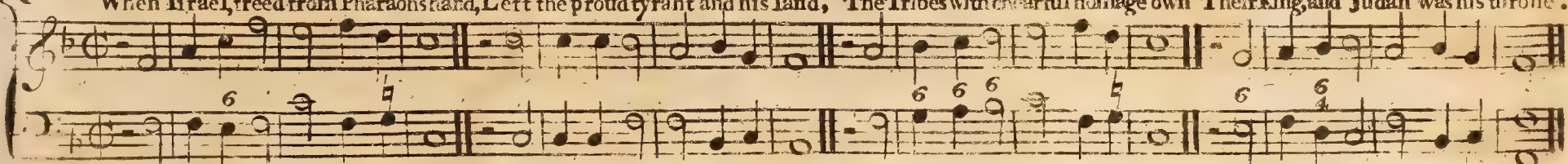
WELLS.

Pf. CXIV. D^r. W.

L. M.



When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land, The Tribes with cheerful homage own Their King, and Judah was his throne.



CANON, Yarmouth, Brentwood's 100, Magdalen, or Berwick. Pa. 228. G.W. *Tallis' Chant* L.M. *Evening Hymns.*

Praise God from whom all blessings flow Praise him all creatures here below, Praise him above ye heav'nly host, Praise Father, Son, and Holy Ghost.

DEVONSHIRE, Banbury, Invitation, or St Paul's. *Hest* Hy. XXIII. B. 2. D. W. L.M.

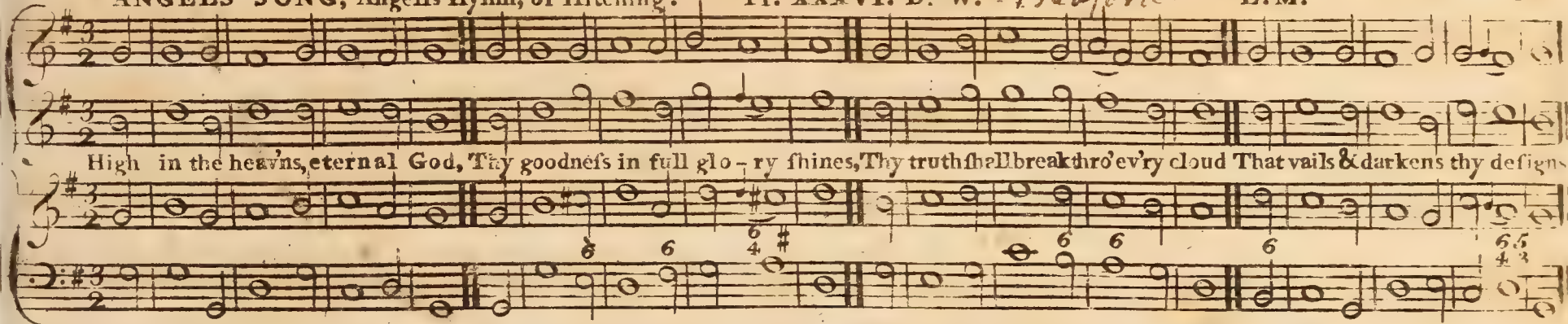
Descend from heav'n, immortal Dove, Stoop down & take us on thy wings, And mount & bear us far above. The reach of these inferior things.

ANGELS' SONG, Angell's Hymn, or Hitching.

Ps. XXXVI. D^r W. - Bedford.

L.M.

57

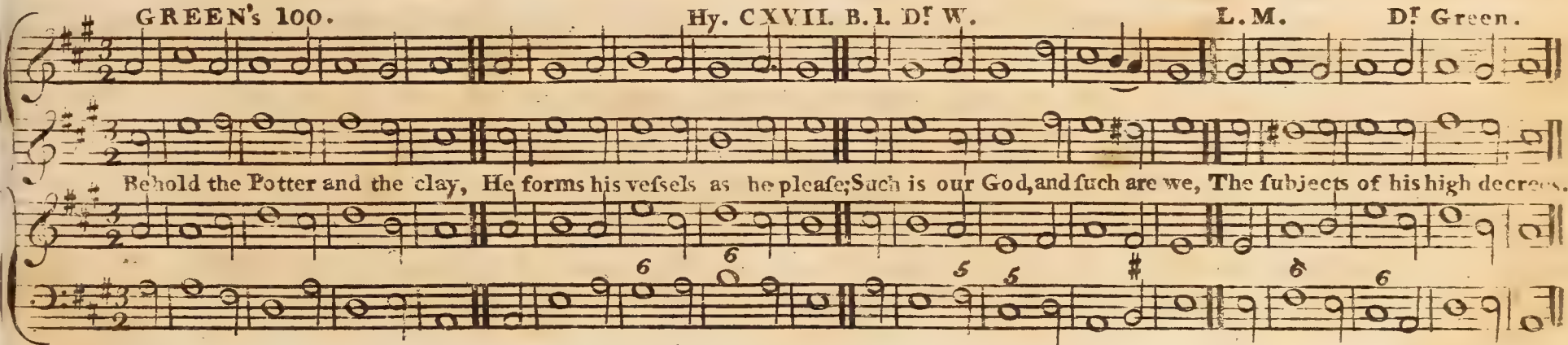


GREEN'S 100.

Hy. CXVII. B. 1. D^r W.

L.M.

D! Green.



WINCHESTER, or Frankford.

Ps. II. D! W.

L. M.

Why did the Jews proclaim their rage? The Romans why their swords employ? Against the Lord their powers engage His dear Anointed to destroy.

BABYLON STREAMS.

Ps. XXII. D! W.

L. M.

T. Ravenscroft.

Now let our mournful songs record The dying sorrows of our Lord, When he complain'd in tears & blood, As one for-saken of his God.

TOOTING.

Ps. LXXXIV. 2^d Pt. D[!] W.

L.M.

W. Riley.

59

Great God, attend while Zi - on sings The joy that from thy presence springs; To spend one day with thee on earth Exceeds a thousand days of mirth!

ARMLEY.

Hy. LXVII. B. 1. D[!] W.

L.M.

Thou whom my soul admires a - bove All earthly joys, and earthly love; Tell me, dear Shepherd, let me know, Where doth thy sweetest pasture grow?

Ailiffe Street

AILIE STREET.

St. Michael's

Hy. CLXVII. B. 2. D! W.

L. M.

G. F. Handel.

Great God thy glories shall employ My ho - ly fear my hum - ble joy My Lips in songs of honour bring Their tribute to the eternal King

WAREHAM, or Blandford. *or All Saints*

Ps. XIX. D! W.

L. M.

W. Knap.

The heav'ns declare thy glory, Lord, In ev - ry star thy wisdom shines: But when our eyes behold thy word, We read thy name in fairer lines.

EVENING HYMN, or Uffingham.

Hy. LXXII. C. Evans.

L.M.

J. Clark.

61

Musical score for 'EVENING HYMN, or Uffingham.' in 3/4 time, L.M. The score consists of three staves: a treble staff, a vocal staff with lyrics, and a bass staff with figured bass. The lyrics are: 'Sleep downy sleep come close mine eyes, Tired with beholding vanities, Welcome sweet sleep that drives a-way, The toils and follies of the day'.

KINGSBRIDGE, Rockingham, or Harwich.

Pf. XVII. D^r W.

L.M.

Musical score for 'KINGSBRIDGE, Rockingham, or Harwich.' in 3/4 time, L.M. The score consists of three staves: a treble staff, a vocal staff with lyrics, and a bass staff with figured bass. The lyrics are: 'Lord, I am thine, but thou wilt prove My faith, my patience, and my love, When men of spite against me join, They are the sword, the hand is thine'.

When I sur-vey the wondrous Cross On which the Prince of glo- - ry dy'd, My rich- est gain I

count but loss, And pour contempt on all my pride, on all my pride.

Forbid it, Lord, that I should boast,
Save in the death of Christ my God;
All the vain things that charm me most,
I sacrifice them to his blood.

Where the whole realm of nature mine,
That were a present far too small;
Love so amazing, so divine,
Demands my soul, my life, my all.

LEBANON, or Wantage.

Hy. XLVIII. B. I. D. W.

L.M.

63

Awake our souls, a - way our fears, Let ev' - - ry trembling thought be - gone A - wake, and run the heav'nly

race, And put a - chear - ful, put - a chearful cour - age on.

True, 'tis a strait and thorny road,
And mortal spirits tire and faint;
But they forget the mighty God,
That feeds the strength of ev'ry saint.

Swift as an Eagle cuts the air,
We'll mount aloft to thine abode;
On wings of love our souls shall fly,
Nor tire amidst the heav'nly road.

Jesu, thy blood and righteousness, My beauty are, my glorious dress, Midst flaming worlds in these array'd, With joy shall I lift up my head

ST. MARKS.

Hy. XV. B. 1. D. W.

L. M.

Let me but hear my Saviour say Strength shall be equal to thy day; Then I rejoice in deep distress, Leaning on all suf-fic-i-ent grace

HALIFAX.

Hy. V. B. I. G. W.

L. M.

M. Madan.

65

Hither ye poor, ye sick, ye blind, A sin disord - er'd trembling throng; To you the gospel calls, to you Mesi - ah's blessings all belong.

BRAMCOATE.

Ps. XLVII. 1st Pt. D^r W.

L. M.

God is the refuge of his saints, When storms of sharp distress invade; E'er we can offer our complaints, Behold him present with his aid.

Blest be the Father and his love, To whose ce-left-ial source we owe Rivers of endless joys a-bove, And

rills of comfort here be-low. Rivers of endless joys above, And rills, of com-fort here be-low.

The musical score is written for four voices (Soprano, Alto, Tenor, and Bass) across two systems. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves. The first system ends with a double bar line. The second system continues the melody and includes figured bass notation (numbers 1-7) below the bass staff, indicating the harmonic progression for the keyboard accompaniment.

Deep in our hearts let us re-cord The deeper sorrows of our Lord, Behold the rising Billows roll To o-ver-

whelm his holy Soul To o-ver-whelm his ho-ly Soul.

In long confessions he spent his breath,
While hosts of hell, and powers of death,
And all the sons of malice join
To execute their curst design.

Yet, gracious God, thy power and love
Has made the curse a blessing prove;
Those dreadful sufferings of thy Son
Atton'd for Sins which we had done.

From all that dwell be-low the skies Let the Cre-a-tor's praise a-rise; Let the Re-deemer's name be sung Thro' ev'-ry

Land, by ev'-ry tongue. E-ternal are thy mercies, Lord; E-ternal truth at-tends thy word; Thy praise shall sound from shore to

Till suns shall rise and set no more. Till suns shall rise and set no more. Till suns shall rise and set no more.

PORTUGAL.

Hy. XCI. B. L. G. W.

L. M.

T. Thorley.

O thou in whom the gentiles trust, Thou only ho - ly, only just, Oh tune our souls to praise thy name, Jesus: unchangeable, the same.

Praise ye the Lord: his good- to raise Our hearts and vo- ces in his praise: His nature and his works in- vite

To make this du- ty our- de- light, To make his du- ty our delight.

He form'd the Stars, those heav'nly flames,
He counts their numbers, calls their names;
His wisdom's vast, and knows no bound,
A deep where all our thoughts are drown'd.

Great is our Lord, and great his might,
And all his glories infinite:
He crowns the meek, rewards the just,
And treads the wicked to the dust.

NEW WELLS.

HY. XVI. 2^d P. S. D. W.

L. M.

Lord, what a heav'n of saving grace Shines thro' the beauties of thy face, Shines thro' the beauties of thy face, And lights our passion

The first system of the musical score consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves. The piano part includes fingerings such as 6, 5, 4, 6, 5, 7, 6, 4, and 7.

to a flame Lord, how we love thy charming name Lord, how we love thy charming name.

The second system of the musical score continues the composition with four staves. The vocal parts and piano accompaniment are shown. The lyrics are written below the vocal staves. The piano part includes fingerings such as 6, 6, 6, 6, 6, 6, 4, and 3.

While such a scene of sacred joys
Our raptur'd eyes and souls employs,
Here we could sit, and gaze away
A long, and everlasting day.

Send comforts down from thy right hand,
While we pass thro' this barren land,
And in thy temple let us see
A glimpse of love, a glimpse of thee.

ULVERSTON.

MILGROVE'S.

Pa. 180. M^r Hart.

B. Milgrov

MILGROVES.
Pa. 180. M^r. Hart.

B. Milgroves.

Uprif - ing from the darksome Tomb, See the vic - to - rious Jesus come; Hal - le - lujah, Hal - le - lujah, Angels tell the Lord is rif'n;

The 'mighty prisoner quits the prish, And Angels tell the Lord is ris'n;

Th' Almighty prisoner quits the prison, And Angels tell the Lord is risen;

Shew pi - ty, Lord, O Lord forgive, Let a repenting rebel live: Are not thy mercies large and free? May not

Sinner trust in thee? May not a Sin-ner trust in thee?

Should sudden vengeance seize my Breath,
I must pronounce thee just in death;
And if my Soul were sent to hell,
Thy righteous law approves it well.

Yet save a trembling Sinner, Lord,
Whose hope, still hovering round thy word,
Would light on some sweet promise there,
Some sure support against despair.

SHEERNESS.

Hy. LXXXV. R. I. G. W.

L.M.

O come, thou wounded Lamb of God, Come wash us in thy cleansing Blood. Hide us within thy wounds, then pain is sweet, and life or death is glee.

SHERBORN.

Hy. LXXXVI. R. I. D. W.

L.M.

When strangers stand and hear me tell What beauties in my Saviour dwell, Where he is gone they fain would know, That they may seek & love him too.

LEINSTER.

Hy. LXXXVII. B. 2. G. W.

L. M. D.

75

Ho ev'ry one that thirsts, draw nigh, 'Tis God invites the fal- - len race Mercy, & free Sal- vation buy, Buy Wine, and Mill, and

The first system of the musical score for 'LEINSTER'. It consists of three staves: a treble staff, a vocal staff with lyrics, and a bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The melody is written in a simple, folk-like style. The lyrics are: 'Ho ev'ry one that thirsts, draw nigh, 'Tis God invites the fal- - len race Mercy, & free Sal- vation buy, Buy Wine, and Mill, and'. The bass staff includes fingerings (6, 4, 5, 3, 6, 7, 3, 4, 6, 6, 7, 4, 6, 6) and a repeat sign at the end.

Gospel Grace, Come to the living waters, come, Sinners, obey your Maker's call, return ye weary wand'ers home, And find my grace & find my grace redi- tion:

The second system of the musical score. It continues the melody from the first system. The lyrics are: 'Gospel Grace, Come to the living waters, come, Sinners, obey your Maker's call, return ye weary wand'ers home, And find my grace & find my grace redi- tion:'. The bass staff includes fingerings (6, 4, 6, 5, 6, 5, 7, 6, 6, 6, 7, 3, 6, 6, 5, 4, 3) and a repeat sign at the end.

Lord when my thoughts delighted rove A-mid the wonders of thy Love, Sweet hope revives my drooping heart, And bids intruding fears depart.

But while thy sufferings I survey, And faith enjoys a heavenly ray, These dear memorials of thy pain Present anew the dreadful scene

Go worship at Im-man-uels feet, See in his face what wonders meet. Earth is too narrow to ex-press

6 6 5 6 6 4 # 5 6 5 3 6 6 4 7 6 6 # 6

1 2
Rep. Pia. 1 2

His worth, his glor-ry, or his grace. or his grace.

6 6 6 5 # Rep. Pia. 6 #

1 2

O let me climb those higher skies,
Where Storms and darkness never rise;
There he displays his pow'rs abroad,
And shines and reigns th'incarnate God.

Nor earth, nor seas, nor sun, nor stars,
Nor heav'n his full resemblance bears;
His beauties we can never trace,
Till we behold him face to face.

Now to the pow'r of God supreme Be e - ver-lasting Be e - - ver-last-ing honors giv'n, He saves from hell, we bless His

The first system of the musical score for 'BREDBY.' consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the middle staff.

name He calls our wand'ring feet to heav'n He calls our wand'ring feet to heav'n.

The second system of the musical score for 'BREDBY.' consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the middle staff.

'Twas his own purpose that begun
To rescue rebels doom'd to die;
He gave us grace in Christ his Son,
Before he spread the starry Sky.

Jesus the Lord appears at last,
And makes his Father's count known;
Declares the great transactions past,
And brings immortal blessings down.

Sweet is the work, my God, my King, To praise thy name, give thanks & sing; To praise thy name give thanks & sing; To show thy

love by morning light, And talk of all thy truth by night, And talk of all thy truth at night.

Sweet is the day of sacred rest,
No mortal cares shall seize my Brest;
O may my heart in tune be found
Like Davids harp. of solemn sound.

My heart shall triumph in my Lord,
And bless his works, and bless his word;
Thy works of grace how bright they shine.
How deep thy counsels! how divine!

Let everlasting glories crown Thy head my Saviour and my Lord; Thy hands have brought Salva - tion down, And writ the blessings in thy wor

6 8 5 6 5 3 4 3 6 5 6 6 7

LUTON.

Ps. CXXXVIII. D! W.

L.M.

G. Burder.

With all my powrs of heart & tongue I'll praise my Maker in my song; Angels shall hear the notes I raise, And prove the song and join to pra

6 6 5 4 3 5 3 6 6 6 7 6 6 7 6 6

The spacious firmament on high, With all the blue e-therial sky, And spangled heavens a shining frame, Their great original proclaim Thy wondrous power.

This system contains the first four staves of the musical score. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The lyrics are written below the staves. The first staff has a double bar line after the first measure. The second staff has a double bar line after the second measure. The third staff has a double bar line after the third measure. The fourth staff has a double bar line after the fourth measure.

day to day, Does his Creator's pow'r display, And publishes to ev'ry land, The work of an almighty hand, The work of an almighty hand!

This system contains the next four staves of the musical score. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The lyrics are written below the staves. The first staff has a double bar line after the first measure. The second staff has a double bar line after the second measure. The third staff has a double bar line after the third measure. The fourth staff has a double bar line after the fourth measure.

A - wake, my Soul, to hymns of praise, To God the song triumph - - ant raise: Light forms his robe, & hills:
His show'rs with verdure crown the earth with various fruits he fill.
Preventive of their wants, his aid. Yields to the brute the springing blood
round his head, The heav'n their am - - - - - ple curtains spread ://:
For man, cheif object of his care His hands the foodful herb prepare;
The gladdning wine, refreshing oil, And bread that strings his nerves for toil.
Great God, in ceaseless strains my tongue Shall meditate the grateful song,
And long as breath informs my frame, The wonders of thy love proclaim.

Sal-vation! O the rapt'rous sound! For A-dam's fal-len, guilt-y race; Come let us spread the news a-

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

round, For God hath sav'd, For God hath sav'd us by his Grace.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Among his faints shall we abide,
 Among his sons obtain a place;
 Elect, redeemed, sanctify'd,
 And sav'd thro' faith alone, by Grace.

O for the hour, when we within
 His courts above, shall see his face!
 From pain, from sorrow, and from sin,
 Completely sav'd, and sav'd by Grace.

MILBANK, OF JUSTICE.

HY. LXXXIX. B. I. G. W.

L. M.

C. R.

Of him who did Sal - va - tion bring Lord, may we ever think and sing. Arise, ye guilty, he'll forgive; Arise, ye needy, he'll relieve.

CHARLOTTE.

HY. CXXXIX. B. 2. D. W.

L. M.

A. Williams.

My dear Re-deemer, and my Lord, I read my du-ty in thy word, But in thy life the law appears, Drawn out in li-ving characters

SHREWSBURY.

Hy. XCV. B. I. G. W.

73

85

Holy Lamb, who thee receive, Who in thee begin to live, Day and night they cry to thee, As thou art, so let us be.

This system consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style. The lyrics are printed below the second staff. The first staff ends with a double bar line.

Fix, O fix each wavring mind, To thy Cross our Spirits bind; Earthly passions far re-move, Swallow up our souls in Love.

This system also consists of four staves in the same key signature and time signature as the first system. The lyrics are printed below the second staff. The first staff ends with a double bar line.

Children of the heavenly King, As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

We are travelling home to God, In the way the Fathers trod, They are happy now, and we Soon their happiness shall see, Soon their happiness shall see.

Ye that in his courts are found, Lifting to the joyful sound, Lost & helpless as ye are, Sons of sorrow, sin, and care, Glorify the

King of Kings, Take the peace the Gospel brings. Glorify the King of Kings, Take the peace the Gospel brings. Take the peace the Gospel brings.

Father, Son and Holy Ghost, One in three and three in one. As by the Coelestial host, Let thy will on earth be done.

Let thy will on earth be done. Praise by all to thee be given, Glorious Lord of earth and heav'n. Glorious

Lord of earth and heav'n, Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.

ALCESTER.

Hy. LXXXIII. B. I. G. W.

75

Hark dull soul, how ev'ry thing Strives to adore our bounteous King, Each a double tribute pays, Sings its part, and then obeys.

Rock of ages, cleft for me, Let me hide myself in thee. Let the Water and the Blood, From thy riven side which flow'd,

Be of sin the double cure, Cleanse me from its guilt and pow'r.

Not the labors of my hands
Can fulfil thy Law's demands;
Could my zeal no respite know,
Could my tears for ever flow,
All for sin could not atone:
Thou must save, and thou alone.

Nothing in my hand I bring;
Simply to thy Cross I cling;
Naked come to thee for dress;
Helpless look to thee for grace;
Foul, I to the Fountain fly:
Wash me, Saviour, or I die.

EASTER HYMN, or Priors.

D. Gibbons.

75.

D. Worgan. 91

Angel, roll the rock a-way, Hal - - le - lu - jah, Deathyeild up thy mighty prey, Hal - le - lu - jah, Seeherises

Hail, victorious Jesus, hail!
On thy cloud of glory sail;
In long triumph through the sky,
Up to waiting worlds on high.
from the tomb, Hal - - le - lu - jah, Glowing in immor - tal bloom, Hal - - le - lu - jah.
Heaven displays her portals wide,
Glorious hero, through them ride;
King of glory, mount the throne,
Thy great Father's, and thy own.

Jesu, lo-ver of my Soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high; Hide me, O my

Saviour, hide Till the storm of life is past: Safe into the haven guide, O receive O receive, O receive my soul at last.

Now begin the heavenly theme, Sing aloud in Je-su's name, Sing aloud in Je-su's name; Ye who Je-su's kindness

prove, Triumph in redeem-ing Love, Triumph in redeem-ing Love.

8^{ves} Pic. For.

Ye who see the Father's grace,
Beaming in the Saviour's face,
As to Canaan on ye move,
Praise and bless redeeming Love.

Mourning souls, dry up your tears,
Banish all your guilty fears,
See your guilt and curse remove,
Cancell'd by redeeming Love.

Qui-et, Lord, my froward heart, Make me teach-able and mild; Upright, simple, free from art, Make me as a weaned chil-

From distrust and en - - vy free, Pleas'd with all that pleases thee.

What thou shalt to-day provide,
Let me as a child receive;
What to-morrow may betide,
Calmly to thy wisdom leave;
'Tis enough that thou wilt care,
Why should I the burden bear?

Son of God, thy blessing grant, Still supply our ev'ry want; Tree of Life, thine influence shed, With thy sap our spirits

feed; With thy sap our spirits feed, With thy sap our spirits feed.

Tend'rest branch, alas! am I,
 Wither without thee, and die;
 Weak as helpless infancy,
 O confirm our souls in thee.

All our hopes on thee depend,
 Love us, save us to the end;
 Give us the continuing grace,
 Take the everlasting praise.

Jesus, once for sinners slain, From the dead was rais'd a - gain; And in heav'n is now set down With his Father in his throne.

Halle-lujah Praise the Lord Hallelu-jah Praise the Lord Praise Praise Praise Praise Hal - le-lu-jah Praise the Lord.

P. F. P. F.

Ye that delight to serve the Lord, The honours of his name record, his sacred name for e-ver blefs; Where

er the circling Sun displays, His rising beams or setting rays, Let lands and seas his power confess.

Join all the glorious names Of wisdom love and powr That ey-er mor-tals knew That An-gels

ever bore All are too mean to speak his worth To mean to set my Sa-viour forth

DARWALL'S 148.

N. Ver.

Proper. Rev — Darwall

99

Ye boundless realms of joy, Exalt your Makers fame, His praise your songs employ above the star-ry frame,

your voices raise, Ye cherub him And se-raphim, to sing his praise.

The God of glo-ry send his summons forth, Call the south nations and awake the north, From east to west the sovereign orders spread;

This system contains the first four staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in treble clef with a key signature of one flat. The third staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music is in common time (C). The lyrics are written below the third staff.

Thro distant world and regions of the dead, The trumpet sounds, hell trembles heaven rejoices, Lift up your heads ye saints with cheerful voices.

This system contains the next four staves of music. The top staff is in treble clef with a key signature of one flat. The second staff is in treble clef with a key signature of one flat. The third staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music is in common time (C). The lyrics are written below the third staff.

Blow ye the trumpet, blow, The gladly solemn sound, Let all the nations know, To earth re-

motest bound To earth remotest bound, The year of jubilee is come, return ye ransomed sinners home, The year &c.

The musical score is written for four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'P' (piano) and 'F' (forte). The lyrics are written below the vocal staves, with some words split across lines. The piece concludes with a double bar line and repeat signs.

This God is the God we a - dore, Our faithful unchangeable friend, Whose love is as large as his pow'r, And neither knows measure nor end;

Tis Jesus the first and the last, Whose spirit shall guide us safe home, We'll praise him for all that is past, And trust him for all that's to come.

The musical score is written on ten staves, organized into five systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music features various note values, rests, and bar lines. Fingerings are indicated by numbers 1-5 on the staves. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The paper is aged and shows some staining.

The God of Abraham praise, Who reigns enthron'd a - bove, Antient of e-ver lasting Days, And God of Love; Je -

hovah, great I am, By earth and heav'n con - fess'd, I bow and bless the sa - cred name, For e - ver blest.

To God the Father's throne, Per-petual honours raise; Glo-ry to God the Son; To God the

Spi-rit praise, And while our lips Their tribute bring, Our faith a-dores The name we sing.

First system of the musical score. It consists of four staves: a vocal melody in treble clef, a vocal harmony in treble clef, a vocal harmony in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a common meter (8.&.7.). The lyrics are: "Lovedivine, all love ex-cel-ling, Joy of heavn, to earth come down, Jesus, thou art all com-pasion, Pure, un-".

Lovedivine, all love ex-cel-ling, Joy of heavn, to earth come down, Jesus, thou art all com-pasion, Pure, un-

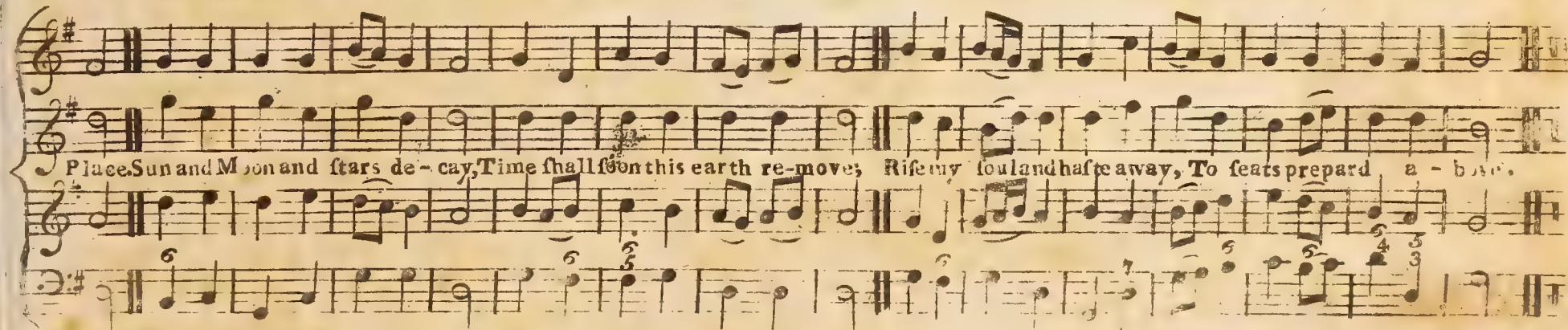
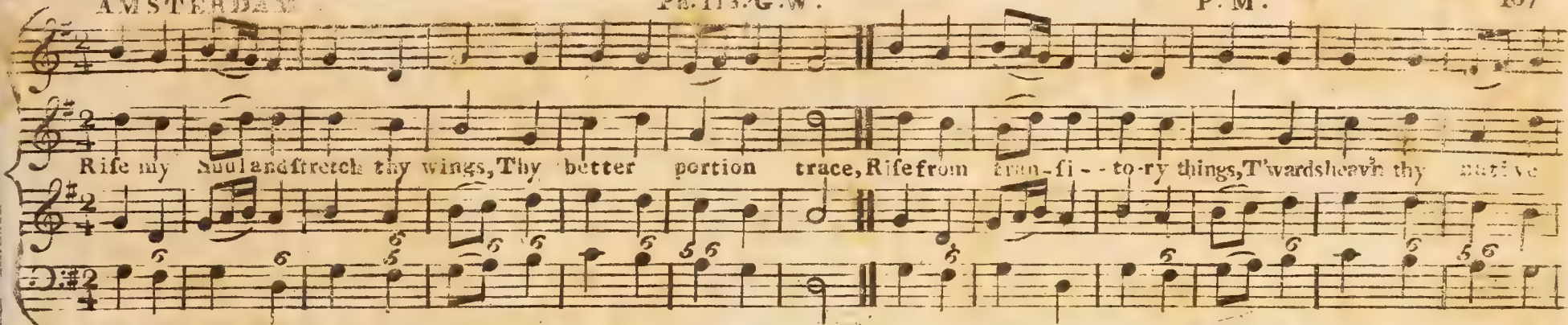
Second system of the musical score. It consists of four staves: a vocal melody in treble clef, a vocal harmony in treble clef, a vocal harmony in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a common meter (8.&.7.). The lyrics are: "- bounded love thou art, Visit us with thy sal-vation, en-ter ev'-ry trembling heart."

- bounded love thou art, Visit us with thy sal-vation, en-ter ev'-ry trembling heart.

Our Shepherd a - lone, The Lord let us bless, Who reigns on his throne, The Prince of our peace, Who ever more saves us by shedding his

blood, All hail, all hail, holy Jesus, Our Lord and our God, All hail, all hail, all hail holy Jesus, Our Lord and our God.

Pia. *For.*



Comethou fount of ev'ry blessing, Tune my heart to sing thy grace, Streams of mer-cy never ceasing, call for songs of loudest praise.

The first system of the musical score for 'Jewin Street'. It consists of three staves: a treble staff, a vocal staff with lyrics, and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a major key. The lyrics are: 'Comethou fount of ev'ry blessing, Tune my heart to sing thy grace, Streams of mer-cy never ceasing, call for songs of loudest praise.' The bass staff features triplets and septuplets.

Teach me some me-lodious son-net, sung by flaming tongues above, Praise them out praise thy mount. In fixt up-on it, M^t of God's unchanging lov

The second system of the musical score. It continues with three staves. The lyrics are: 'Teach me some me-lodious son-net, sung by flaming tongues above, Praise them out praise thy mount. In fixt up-on it, M^t of God's unchanging lov'. The music includes various ornaments and fingerings indicated by numbers (3, 4, 6, 7) and letters (P, F) above the notes.

Head of the church triumphant, We joyful - ly a - dore Thee, Till thou appear, thy members here, Shall sing like those in glory; We

This system contains the first two staves of the musical score. The top staff is a treble clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in G major, indicated by one sharp (F#). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

lift our hearts and voices With blest anti - ci - pa - tion, And cry aloud, and give to God the praise of our sal - vation.

This system contains the next two staves of the musical score. The top staff is a treble clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music continues in G major. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

HANOVER, or Old. 104.

Pa. 42. G. W.

Proper. G. F. Handel.

How can we adore, Or worthily praise, Thy goodness & power, thou God of all grace, With honor and blessing before thee we fall, Most gladly confessing the father of all.

ADDISON'S. 23^d.

Pa. 139. Lady. H.

6. 8^s.

H. Careys.

The Lord my pasture shall prepare, And feed me with a shepherd's care, My noon day walk he shall attend, And all my midnight hours defend.
His presence shall my wants supply, And guard me with a watchful eye.

WINWICK .

Pa. 172. G. W.

P. M.

M. Madan .

111

je-fus, our Lord, thy name be ador'd for all the rich blessings - //: convey'd thro' thy word - //:

This musical score is for the hymn 'Winwick'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are: 'je-fus, our Lord, thy name be ador'd for all the rich blessings - //: convey'd thro' thy word - //:'. The score includes a repeat sign at the end of the first line of music.

HEREFORD .

Pa. 147. G. W.

P. M.

O Come let us join, to - gether combine, To praise our dear Saviour, our Master di - vine.

This musical score is for the hymn 'Hereford'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: 'O Come let us join, to - gether combine, To praise our dear Saviour, our Master di - vine.' The score includes a repeat sign at the end of the first line of music.

What shall we render un- - - to thee, Thou glorious Lord of life and pow'r, Teach us to bow the humble knee, Teach us with thankful

- ness to adore To praise thee, :: as thy saints a - bove, To praise thee :: for thy wondrous Love.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in G major and common time. The first system contains the first line of the hymn, and the second system contains the second line. The lyrics are printed below the staves. The score includes various musical notations such as notes, rests, and bar lines. There are also some numerical figures (6, 6, 6, 6, 3, 4, 6, 5, 6, 4, 7) written below the bass staff in the first system, which appear to be figured bass notation. The second system also includes numerical figures (6, 4, 7, 3, 4, 6, 7, 6, 6, 4, 7) written below the bass staff.

JORDAN.

Pa. 231. G. W.

P. M.

113.

Guideme O thou great e - hovah, pilgrim thro this barren land,
I am weak but thou art mighty, hold me with thy powerfull hand; Bread of heaven, .//: Feed me till I want no more.

The musical score for 'JORDAN' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody features a mix of eighth and sixteenth notes, with some rests. The piano part includes various fingerings and articulations, such as slurs and accents.

DALSTON. or New. 122^d.

Pf. CXXII. D^r. W.

A. Williams.

How pleafull & blest was I To hear the people cry, Come let us seek our God today; Yes, with a cheerful zeal, We halt to Zion's hill, & there our vows for ever

The musical score for 'DALSTON. or New. 122d' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody is characterized by a steady, rhythmic pattern of eighth notes. The piano part provides a harmonic foundation with various fingerings and articulations.

A debtor to mercy a-lone, Of covenant mer-cy I sing, Nor fear with thy righteousness on, My person and offering to bring;

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the lute. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a historical style with various note values and rests. The lyrics are written below the vocal staves.

The terrors of law and of God, With me can have nothing to do, My Saviour's Obedience and blood, hide all my transgressions from view.

The second system of the musical score also consists of four staves, following the same layout as the first. The lyrics continue below the vocal staves. The musical notation includes various ornaments and fingerings indicated by numbers 6, 7, and 8.

NORTHAMPTON CHAPLE.

Pa. 380. Lady. H.

8. & 7.

A. Williams.

115

Nothing but thy blood, O Jesus, Can relieve us from our sinart, Nothing else from guilt release us, Nothing else can melt the heart,

Pia. For.

HELMSLEY

Pa. 149. G. W.

Lo he cometh countlets trumpets blow before the bloody sign, Hal-le-lujah

Midst ten 1000 fainsts and angels, Seethe cruci-fi-ed shine.

Welcome Welcome bleeding lamb.

TADCASTER, or Carmell.

Pa 209. G.W.

TADCASTER, or Carmell. Pa 209. G.W.

Sweet the moments, rich in blessing, Which before the cross I spend, ||: Life, and health and peace pos-

sessing, From the sinners dying friend, ||: Here I'll sit, for- ever viewing, mer-cys streams in

streams of blood, Precious drops my soul bedewing, Plead and claim my peace with God, :||:

FAIRFAX . Pa 69. G.W. P. M.

Come my soul before the Lamb, Fall and do him reverence, Bless him for his blood and name, Sing his great deliverance

Handwritten musical score for two songs. The first song, "Je-fu, let thy pitying eye Call back a wandring sheep; Falseto thee like Pe - ter, I would fain like Pe - ter weep:", is written in treble and bass staves with a key signature of one sharp (F#) and a 3/4 time signature. The second song, "Let me be by grace restord, On me be all long suffring shew I turn and look up - on me Lord, & break my heart of stone.", is also written in treble and bass staves with the same key signature and time signature. Both songs feature complex melodic lines with many accidentals and fingerings indicated by numbers 1-7. The lyrics are written below the staves.

Je-fu, let thy pitying eye Call back a wandring sheep; Falseto thee like Pe - ter, I would fain like Pe - ter weep:

Let me be by grace restord, On me be all long suffring shew I turn and look up - on me Lord, & break my heart of stone.

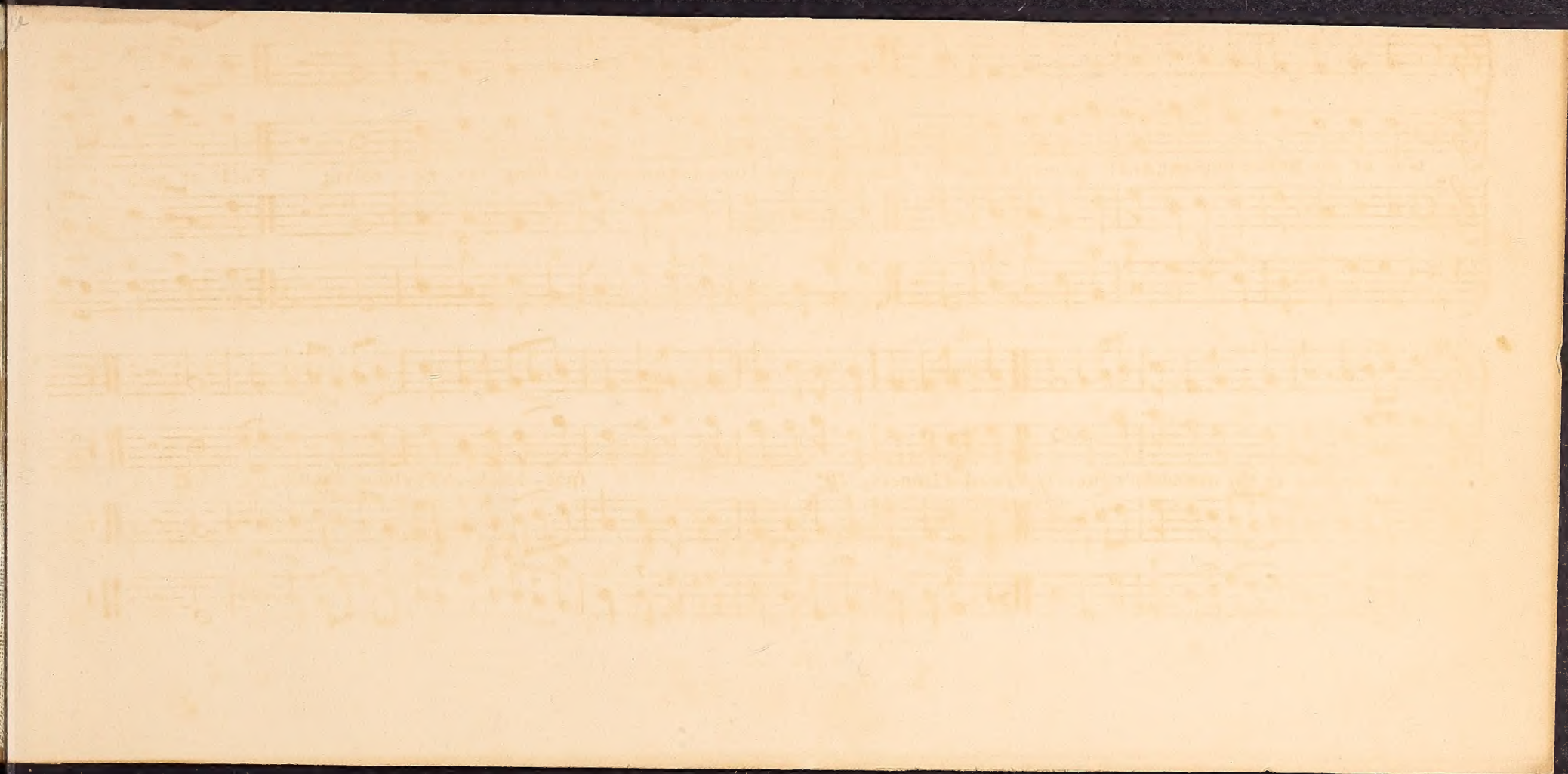
Lord of the worlds a-bove, How pleasant and how fair, The dwellings of thy love, Thy earthly tem-ples

are? To thine abode my heart as-pires, With warm de-fires to see my God.

The musical score is written for piano and voice. It consists of two systems of staves. The first system has four staves: two for the piano (treble and bass clef) and two for the voice (treble and bass clef). The second system also has four staves: two for the piano and two for the voice. The piano part is written in G major (one sharp) and 3/2 time. The voice part is written in the same key and time. The lyrics are printed below the voice staves. The score includes various musical notations such as notes, rests, and bar lines. There are also some performance markings like '6' and '7' below the piano staves.

God of my Salvation, hear, And help me to believe; Simply would I now draw near, thy blessing to re - ceive; Full of guilt, a

lafs I am, But to thy wounds for refuge fly; Friend of sinners, spot - less lamb, Thy blood was shed for me.



R.D.I. Bindery.

